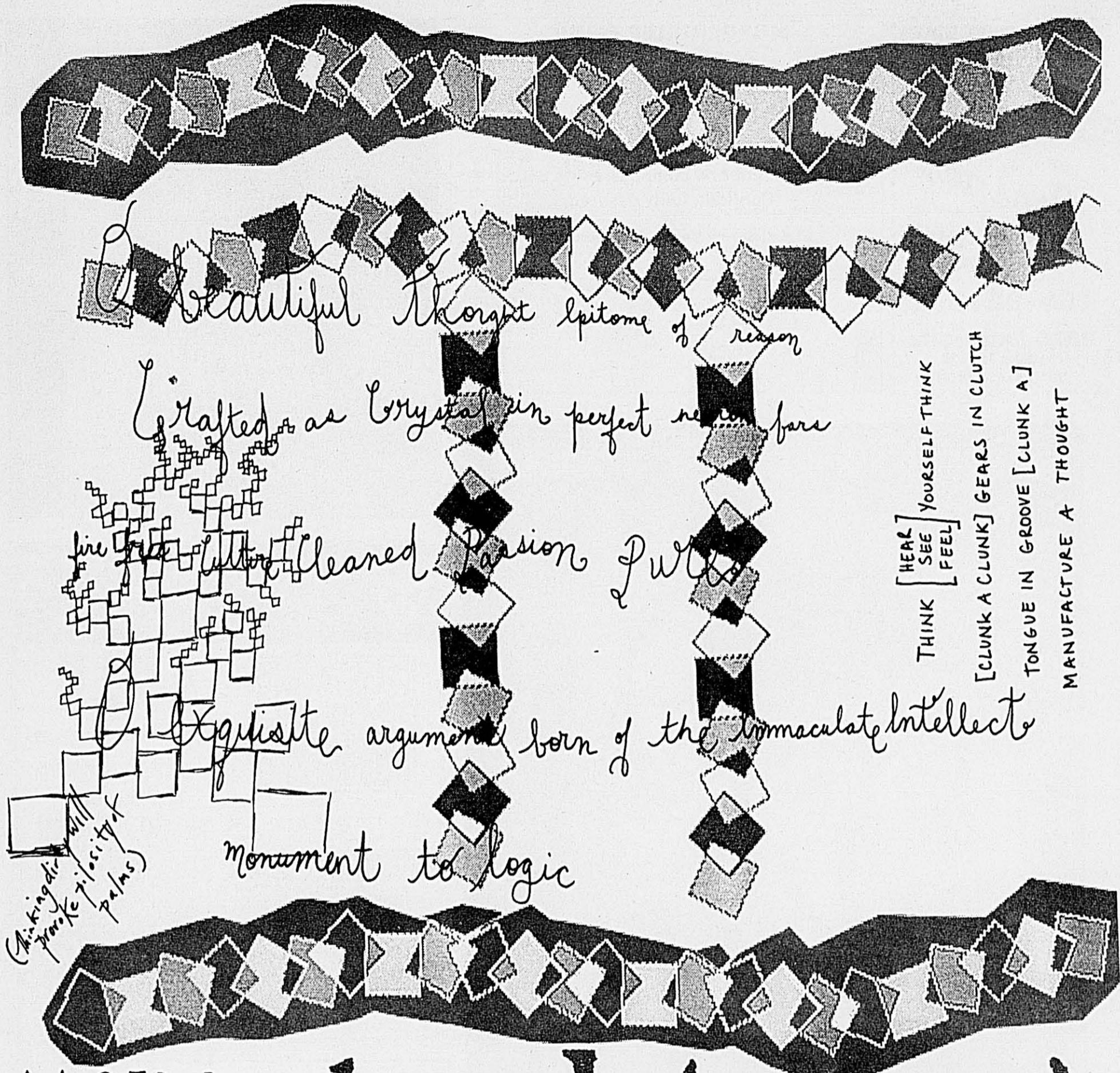


OCTOBER



# McGILL Icul.ture!

## daily \dai-lee\ Icul.ture \'kul-chər\

<sup>1</sup>every day 2: every  
<sup>3</sup>daily *n, pl* dailies (1832) 1: a newspaper

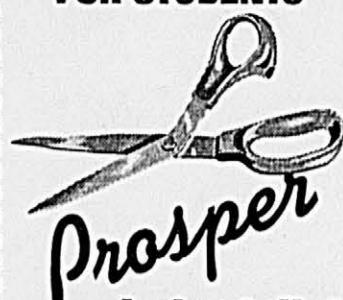
2 Brit: a servant who works on a daily basis 3 *Icul.ture* \kəl-chüər\ *n* [LIVEL, II. TILLAGE, II. L cultura, fr. cultus, pp.] (15c)  
daily double *n* (1942): a system of betting (as on horse racing) 1: CULTIVATION, TILLAGE 2: the act of developing the intellectual and  
the better must pick the winners of two stipulated race moral faculties esp. by education 3: expert care and training (beauty)

~ 4 a: enlightenment and excellence of taste acquired by intellectual and aesthetic training b: acquaintance with and taste in fine arts, humanities, and broad aspects of science as distinguished from vocational and technical skills 5 a: the integrated pattern of human knowledge, belief, and behavior that depends upon man's capacity for learning and transmitting knowledge to succeeding generations b: the customary beliefs, social forms, and material traits of a racial, religious, or social group c: the set of shared attitudes, values, goals, and practices that characterizes a company or corporation 6: cultivation of living material in prepared nutrient media; also: a product of

IDEA  
polishing our  
neurons  
Since 1911

# AESTHETICS

PROMOTIONAL RATES  
FOR STUDENTS



hair stylist  
for men

288-8813

2075 University  
(metro level)  
Right next to McGill

### MORGENTALER CLINIC

30 St. Joseph Blvd. E., Suite 710  
Tel: 844-4844

• • •

Abortion Services  
Competent and compassionate care.  
Confidentiality assured.

Saturday appointments also available.

THE DAILY

advertising:  
398-6790

SHOP 11

SEAN PENN JENNIFER LOPEZ NICK NOLTE

SEX.  
MURDER.  
BETRAYAL.  
EVERYTHING THAT  
MAKES LIFE  
WORTH LIVING.

OLIVER STONE MOVIE  
U TURN

POWERS BOOTHE CLAIRE DANES JOAQUIN PHOENIX BILLY BOB THORNTON AND JON VOIGHT

PHOENIX PICTURES PRESENTS AN ILLUSION ENTERTAINMENT GROUP PRODUCTION IN ASSOCIATION WITH GLYDE IS HUNGRY FILMS U TURN MUSIC BY ENNIO MORRICONE EXECUTIVE PRODUCER BUDD CARR EXECUTIVE PRODUCER JOHN RIDLEY SCREENPLAY BY JOHN RIDLEY BASED ON HIS BOOK STEAK DOGS PRODUCED BY CLAYTON TOWNSEND DIRECTED BY OLIVER STONE

www.sony.com PHOENIX SUBJECT TO CLASSIFICATION

AT THEATRES OCTOBER 3

Distributed Through Columbia TriStar Films of Canada

# Clydes

Bar & Restaurant

PRESENTS

October 3rd

## THE MAHONES

One of Canada's premiere Celtic rock bands. Only \$5!

PITCHER NITE  
\$7.00 EVERY  
FRIDAY 9-11PM

October 11th  
Tribute to the  
TRAGICALLY HIP !

COMING SOON: TRIBUTES TO JIMI HENDRIX AND BOB MARLEY

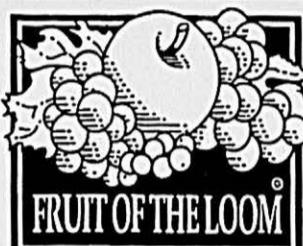
286 LAKESHORE RD. POINTE CLAIRE VILLAGE 630-8118



McGILL SPORT SHOP

(QUALITY SPORT LTD.)

475 Pine West Sports Centre



# SALE

Canada's leader in activewear  
T-Shirts, shorts, sweatshirts,  
Hood polo shirts

Activewear

ALL ON SALE

### EXTRA SPECIAL FOR OCTOBER

T-SHIRTS 100% heavy cotton pre-shrunk jerseys \$9.99  
crested in McGill logos, many colours available

SWEATSHIRTS 50/50 polycotton "BEST" \$21.99  
Set in sleeve 12.5 oz sweatshirt  
Large McGill U embroidery available in many colours

475 Pine West (Sports Centre)

advertising:  
398-6790

THE DAILY

SHOP 11

EXPERIENCE JAPAN!

## The JET Programme

You are invited to attend an information session about the Japan Exchange and Teaching (JET) Programme. It will be held at McGill University by the Consulate General of Japan in Montreal in cooperation with McGill's Career and Placement Service. Representatives from the Council of Local Authorities for International Relations (CLAIR) Tokyo will speak as will Montreal area JET Alumni.

DATE: Wednesday October 8th  
TIME: 10:00 - 12:00  
PLACE: Leacock Building, Rm. 232

# hyde park

## Promoting hatred and violence at McGill

Over the last couple of months, Jewish communities around the world have gathered to mourn the tragic deaths of the innocent victims of terror. The hundreds that were present at the memorial held on campus attended out of sadness, and because they felt a moral obligation towards humanity to condemn any act of violence where innocent people are the victims. The memorials held on campus were never intended to promote hatred towards the Palestinians, nor are they used as a convenient mechanism to spread political rhetoric. It is unfortunate that despite the tragedy and its impact on the McGill Jewish Student Community, an Islamic cultural display was permitted to sell and promote Jewish hate propaganda on campus.

The purpose of this seemingly harmless display was to educate the McGill community about the virtues of Islam. Unfortunately, the message was clearly lost and distorted. A book titled *Arab and Jew*, (author unknown) depicted various Quranic excerpts which justified Arab violence towards Jews. Also, a puzzle was being sold for \$5.50 portraying a cartoon of Palestinian Arabs stoning an outnumbered and helpless Jewish soldier. It is known

fact that Islam does not promote Muslim violence towards Jews, nor does it have any connection with the Palestinian *intifadah*.

Unfortunately, these types of displays have been a characteristic of Arab and Muslim activism on campuses worldwide. Promoting hatred and violence has no place at McGill University. The students involved should focus their energy on promoting Islam in a proper manner and not take advantage of allocated club space to promote their feelings. The message of their display clearly failed. Islam in the West is viewed by some as a violent religion of fanaticism, while some of the items on display simply enforce the views of the ignorant.

It has already been four years since the signing of the Declaration of Principles between Israel and the Palestinians. As both our leaders struggle to achieve a comprehensive peace in the region, it is our responsibility, as student leaders of our respective communities, to use the resources available to us by promoting reconciliation and peace.

*Andrew Elba  
Chair of the Montreal City-Wide Hillel Executive*

by Sonia Verma

A militant group of Québec students staged a surprise occupation of Provincial Minister of Immigration André Boisclair's Constituency office yesterday to protest inaccessible education.

About thirty CEGEP and university students presented a list of demands to provincial officials before they escorted a handful of office staff out of the building and barricaded the doors. According to a handwritten press-release faxed yesterday from the students, they will not vacate the premises until Québec Minister of Education Pauline Marois agrees to discuss the demands.

"Right now all options are open," declared Jean-René Lévesque, Sec-

retary of Le Mouvement pour le Droit à l'Éducation (MDE), in a telephone interview from Boisclair's office. "We are prepared to continue indefinitely because we believe in free and accessible education."

The list of demands include a request that the province convert loans to bursaries to eliminate student debt and guarantee students a voice at the university and CEGEP level, where according to Lévesque, administrators are "stream-lining" programmes to ease the pressure of provincial cutbacks.

The MDE has framed their demands as an ultimatum. If, by October 23, the PQ government has not responded, the students are calling

for another provincial strike and other acts of civil disobedience.

Unfortunately, Marois was unaware that the Minister's office was being occupied and was consequently unable to comment.

The demands are part of a wider strategy to pressure the PQ government to return to its socially progressive past in funding post-secondary education. Since the beginning of its current mandate the PQ has slashed over \$400 million from the education sector, and has expressed its intention to cut at least \$700 million more.

**continued on page 11**

## letters

### DON'T PISS ON OUR LAWNS

The Milton Park Citizens' Committee would like to welcome you to the Milton Park neighbourhood. We would like to extend a special welcome to those of you who are newly arrived from elsewhere in Montréal or Canada and who will be living in the "Milton Park" area of which the "McGill Ghetto" is a part of. There is no doubt you have already gotten to know some of the amenities of the area, the Mount-

tain where you can cross-country ski in Winter, the bookshops, the restaurants, cinemas and clubs on and off the Main.

We ask you to remember, when you are coming home from the clubs, or from the Pines Tavern, that the Milton Park area is a neighbourhood. Please bring your beer bottles home and cash them in. Don't leave them out on the sidewalk where they break, and endanger children. Go to the

washroom before you leave the bars, not in front of our backyards. And please do your bit to rein in that small minority of your fellows, who may be inclined to steal garden ornaments, or vandalise street furniture and public objects.

Once again, welcome to Milton Park. Enjoy your stay here. Its a wonderful place to live.

*Virginia Nixon  
Milton Park Citizens' Committee*

## The McGill Daily

volume 87  
number 6

editorial offices:  
3480 McTavish St., Montréal, QC, room B-03, H3A 1X9  
business and advertising office:  
3480 McTavish St., Montréal, QC, room B-17, H3A 1X9

email:  
[daily@generation.net](mailto:daily@generation.net)

business manager:  
Marion Schrier

assistant business manager:  
Jo-Anne Pickel

advertising management:  
Letty Matteo, Boris Shedor

advertising layout and design:  
Mark Brooker

Le'Nise Brothers, Mullen Buss, Verda Cook, Patrick Cornet, Kyle Faas, Ben Hardy, Salman M. Husain, Yobel Igarashi, Erica Lee, Patrick Moss, Gil Shocat, Kevin Stu, Angela Tat

co-ordinating editor:  
Sonia Verma

co-ordinating news editor:  
Mark Ratner

co-ordinating culture editor:  
Noémie Tousignant

news editor:  
Maggie Gilmore, Keri Kosuri

culture editors:  
Jessica Lim, Julien Lapointe

features editor:  
Paul Reeve, Louigi Addario-Berry

layout and design co-ordinators:  
Lori Braun, -

photo editors:  
Andrea Mason

project co-ordinator:  
Robin Perelle

all contents ©1997 Daily Publications Society. All rights reserved.  
The content of this newspaper is the responsibility of the McGill Daily  
and does not necessarily represent the views of McGill University or the  
Students' Society of McGill University. Products or companies advertised  
in this newspaper are not necessarily endorsed by the Daily staff. Printed  
by Payette & Simms, Montréal, Québec.

The Daily is a founding member of Canadian University Press and  
Presse étudiante du Québec.

Printed on 20% Recycled Paper.

ISSN 1192-4608

Applications are now being accepted for the following paid positions for the Daily Publications Society and QPIRG:  
Chief Returning Officer  
Deputy Returning Officer

Applicants must be bilingual and cannot hold positions on the QPIRG Board of Directors or McGill Daily Board of Directors, Editorial Board, or Staff.

To apply please submit your CV with a letter of intent to the business office of the McGill Daily (Shatner B-07) or the QPIRG offices (3647 University, 3rd floor).

The deadline for applications is Thursday, October 9

For more information call 398-6790

Notice  
McGill Daily  
Board of Directors  
Meeting

Friday October 3  
Meet in Shatner, Room  
B-07 at 16h30

PROMOTIONAL RATES  
FOR STUDENTS



hair stylist  
for men

288-8813

2075 University  
(Metro level)  
Right next to McGill

### MORGENTALER CLINIC

30 St. Joseph Blvd. E., Suite 710  
Tel: 844-4844

• • •

Abortion Services  
Competent and compassionate care.  
Confidentiality assured.

Saturday appointments also available.

THE DAILY

advertising:  
398-6790

SHOP 11

SEAN PENN JENNIFER LOPEZ NICK NOLTE

SEX.  
MURDER.  
BETRAYAL.  
EVERYTHING THAT  
MAKES LIFE  
WORTH LIVING.

AN OLIVER STONE MOVIE  
U TURN

POWERS BOOTHE CLAIRE DANES JOAQUIN PHOENIX BILLY BOB THORNTON AND JON VOIGHT

PHOENIX PICTURES PRESENTS AN ILLUSION ENTERTAINMENT GROUP PRODUCTION IN ASSOCIATION WITH GLYDE IS HUNGRY FILMS "U TURN" MUSIC BY ENNIO MORRICONE EXECUTIVE PRODUCER DUDDI CARR EXECUTIVE PRODUCER JOHN RIDLEY SCREENPLAY BY JOHN RIDLEY BASED ON THE BOOK "STEAL BOSS" BY CLAYTON TOWNSEND PRODUCED BY CLAYTON TOWNSEND, DAN HALSTED DIRECTED BY OLIVER STONE

www.sony.com PHOENIX SUBJECT TO CLASSIFICATION

AT THEATRES OCTOBER 3

Distributed Through Columbia TriStar Films of Canada

# Clydes

Bar & Restaurant

PRESENTS

October 3rd

## THE MAHONES

One of Canada's premiere Celtic rock bands. Only \$5!

October 11th

## Tribute to the TRAGICALLY HIP !

COMING SOON: TRIBUTES TO JIMI HENDRIX AND BOB MARLEY

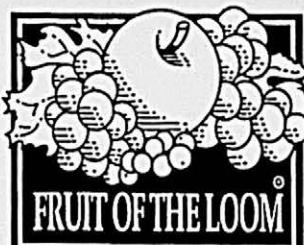
286 LAKESHORE RD. POINTE CLAIRE VILLAGE 630-8118



McGILL SPORT SHOP

(QUALITY SPORT LTD.)

475 Pine West Sports Centre



## SALE

Canada's leader in activewear  
T-Shirts, shorts, sweatshirts,  
Hood polo shirts

Activewear

ALL ON SALE

### EXTRA SPECIAL FOR OCTOBER

T-SHIRTS 100% heavy cotton pre-shrunk jerseys \$9.99  
crested in McGill logos, many colours available

SWEATSHIRTS 50/50 polycotton "BEST" \$21.99  
Set in sleeve 12.5 oz sweatshirt  
Large McGill U embroidery available in many colours

475 Pine West (Sports Centre)

advertising:  
398-6790

THE DAILY

SHOP 11

EXPERIENCE JAPAN!

## The JET Programme

You are invited to attend an information session about the Japan Exchange and Teaching (JET) Programme. It will be held at McGill University by the Consulate General of Japan in Montreal in cooperation with McGill's Career and Placement Service. Representatives from the Council of Local Authorities for International Relations (CLAIR) Tokyo will speak as will Montreal area JET Alumni.

DATE: Wednesday October 8th  
TIME: 10:00 - 12:00  
PLACE: Leacock Building, Rm. 232

# hyde park

## Promoting hatred and violence at McGill

Over the last couple of months, Jewish communities around the world have gathered to mourn the tragic deaths of the innocent victims of terror. The hundreds that were present at the memorial held on campus attended out of sadness, and because they felt a moral obligation towards humanity to condemn any act of violence where innocent people are the victims. The memorials held on campus were never intended to promote hatred towards the Palestinians, nor are they used as a convenient mechanism to spread political rhetoric. It is unfortunate that despite the tragedy and its impact on the McGill Jewish Student Community, an Islamic cultural display was permitted to sell and promote Jewish hate propaganda on campus.

The purpose of this seemingly harmless display was to educate the McGill community about the virtues of Islam. Unfortunately, the message was clearly lost and distorted. A book titled *Arab and Jew*, (author unknown) depicted various Quranic excerpts which justified Arab violence towards Jews. Also, a puzzle was being sold for \$5.50 portraying a cartoon of Palestinian Arabs stoning an outnumbered and helpless Jewish soldier. It is known

fact that Islam does not promote Muslim violence towards Jews, nor does it have any connection with the Palestinian *intifadah*.

Unfortunately, these types of displays have been a characteristic of Arab and Muslim activism on campuses worldwide. Promoting hatred and violence has no place at McGill University. The students involved should focus their energy on promoting Islam in a proper manner and not take advantage of allocated club space to promote their feelings. The message of their display clearly failed. Islam in the West is viewed by some as a violent religion of fanaticism, while some of the items on display simply enforce the views of the ignorant.

It has already been four years since the signing of the Declaration of Principles between Israel and the Palestinians. As both our leaders struggle to achieve a comprehensive peace in the region, it is our responsibility, as student leaders of our respective communities, to use the resources available to us by promoting reconciliation and peace.

*Andrew Elba  
Chair of the Montreal City-Wide Hillel Executive*

by Sonia Verma

A militant group of Québec students staged a surprise occupation of Provincial Minister of Immigration André Boisclair's Constituency office yesterday to protest inaccessible education.

About thirty CEGEP and university students presented a list of demands to provincial officials before they escorted a handful of office staff out of the building and barricaded the doors. According to a handwritten press-release faxed yesterday from the students, they will not vacate the premises until Québec Minister of Education Pauline Marois agrees to discuss the demands.

"Right now all options are open," declared Jean-René Lévesque, Sec-

retary of Le Mouvement pour le Droit à l'Éducation (MDE), in a telephone interview from Boisclair's office. "We are prepared to continue indefinitely because we believe in free and accessible education."

The list of demands include a request that the province convert loans to bursaries to eliminate student debt and guarantee students a voice at the university and CEGEP level, where according to Lévesque, administrators are "stream-lining" programmes to ease the pressure of provincial cutbacks.

The MDE has framed their demands as an ultimatum. If, by October 23, the PQ government has not responded, the students are calling

for another provincial strike and other acts of civil disobedience.

Unfortunately, Marois was unaware that the Minister's office was being occupied and was consequently unable to comment.

The demands are part of a wider strategy to pressure the PQ government to return to its socially progressive past in funding post-secondary education. Since the beginning of its current mandate the PQ has slashed over \$400 million from the education sector, and has expressed its intention to cut at least \$700 million more.

**continued on page 11**

## letters

### DON'T PISS ON OUR LAWNS

The Milton Park Citizens' Committee would like to welcome you to the Milton Park neighbourhood. We would like to extend a special welcome to those of you who are newly arrived from elsewhere in Montréal or Canada and who will be living in the "Milton Park" area of which the "McGill Ghetto" is a part. There is no doubt you have already gotten to know some of the amenities of the area, the Mount-

tain where you can cross-country ski in Winter, the bookshops, the restaurants, cinemas and clubs on and off the Main.

We ask you to remember, when you are coming home from the clubs, or from the Pines Tavern, that the Milton Park area is a neighbourhood. Please bring your beer bottles home and cash them in. Don't leave them out on the sidewalk where they break, and endanger children. Go to the

washroom before you leave the bars, not in front of our backyards. And please do your bit to rein in that small minority of your fellows, who may be inclined to steal garden ornaments, or vandalise street furniture and public objects.

Once again, welcome to Milton Park. Enjoy your stay here. Its a wonderful place to live.

*Virginia Nixon  
Milton Park Citizens'  
Committee*

## The McGill Daily Culture

volume 87  
number 6

editorial offices:  
3480 McTavish St., Montréal, QC, room B-03, H3A 1X9

business and advertising office:  
3480 McTavish St., Montréal, QC, room B-17, H3A 1X9

email:  
[daily@generation.net](mailto:daily@generation.net)

business manager:

Marian Schrier

assistant business manager:

Jo-Anne Pickel

advertising management:

Letty Matteo, Boris Shedor

advertising layout and design:

Mark Brooker

co-ordinating editor:

Sonia Verma

co-ordinating news editor:

Mark Rainer

co-ordinating culture editor:

Noémie Tousignant

news editors:

Maggie Gilmore, Keri Kosuri

culture editors:

Jessica Lim, Julien Lapointe

features editor:

Le Nise Brothers, Mullen Buss, Verda Cook, Patrick Cornett, Kyle Faas,

Ben Hardy, Salman M. Husain, Yibei Igarashi, Erica Lee, Patrick

Moss, Gil Shocbat, Kevin Stu, Angela Tai

cover by:

Noémie Tousignant and  
Louigi "What's that 'o doing  
there" Addario-Berry

daily français:

Magali Bolster

photo editors:

Lori Braun, -

layout and design co-ordinators:

Rud Reeve, Louigi Addario-Berry

office co-ordinator:

Samantha Murphy

project co-ordinator:

Andrea Mason

webmaster:

Robin Perelle

All contents ©1997 Daily Publications Society. All rights reserved.  
The content of this newspaper is the responsibility of the McGill Daily  
and does not necessarily represent the views of McGill University or the  
Students' Society of McGill University. Products or companies advertised  
in this newspaper are not necessarily endorsed by the Daily staff. Printed  
by Payette & Simons, Montréal, Québec.

The Daily is a founding member of Canadian University Press and  
Presse étudiante du Québec.

Printed on 20% Recycled Paper.  
ISSN 1192-4608

Applications are now being accepted for the following paid positions for the Daily Publications Society and QPIRG:  
Chief Returning Officer  
Deputy Returning Officer

Applicants must be bilingual and cannot hold positions on the QPIRG Board of Directors or McGill Daily Board of Directors, Editorial Board, or Staff.

To apply please submit your CV with a letter of intent to the business office of the McGill Daily (Shatner B-07) or the QPIRG offices (3647 University, 3rd floor).

The deadline for applications is Thursday, October 9

For more information call 398-6790

Notice  
McGill Daily  
Board of Directors  
Meeting

Friday October 3  
Meet in Shatner, Room  
B-07 at 16h30

# JAPANESE Ikebana, PAKISTANI Containers

## An inter-cultural event featuring an artistic melange of flower, fashion and one visionary woman

Salman M. Husain

Ikebana, Ik-e-bana, What is it? Well, Ikebana is a Japanese art of flower arrangement. Ikebana's philosophy works on the combination of three elements: "Shin," "Soai," "Hikai," which means "Man," "Moon" and "Environment". It's all about creating harmony and balance for beauty, art and the surrounding environment.

Sogetsu is a contemporary school of Ikebana to which Professor Nilofar Husain belongs. She is the featured artist of *Ikebana in Pakistani Containers & a National-dress Show—A Golden Jubilee Freedom Celebration*. The show is being held to commemorate the Golden Jubilee of Pakistan's independence. It was fifty years ago that the British ended their colonization of the Indo-Subcontinent.

### ARTIST Ikebana EDUCATOR extraordinaire

Husain is a multifaceted Ikebana artist and educator. She has 22 years of both national and international experience in conducting workshops, facilitating demonstrations and presenting exhibitions.

A graduate of the Sogetsu School of Ikebana, Tokyo, Japan, she has studied with the esteemed Head Master Hiroshi Tashikahara, and various other Masters. Husain holds a membership in the International Teaching Association of Ikebana. This affords her teaching access anywhere in the world and enables her to give Sogetsu School Certificates to her qualifying students.

Montréalers know her best as a professor of Ikebana with a penchant for demonstrations and have seen her works in museums, galleries, and the Botanical Gardens.

### SOIREE enchanting PROGRAM inciting

The concept of this show is a simple one but the infra-structure is original and complex. It's a show of Ikebana demonstration in Pakistani containers, but that's where the simplicity ends.

Its complexity is rooted in the pioneering of applications that works on many levels.

Since Husain wanted to "celebrate the joy of breathing the air of freedom," she came up with this elaborate program: Ikebana in Pakistani containers utilizing Cana-

dian material. Husain shares the philosophy of the Sogetsu School

approach allows a traditional philosophical position to interact with an ever evolving art form. The philosophy of Ikebana, no matter how encompassing, cannot bring people together. It requires individuals like Nilofar Husain to visualize, textualize, and materialize ideas.

Husain is also presenting live tabla drumming to accompany the demonstration. The tabla is a classical Indian instrument, but the audience will discover a kicking contemporary Pakistani flavor.

The featured tabla player is an aspiring Pakistani-Canadian artist known as "Rufi". He has mesmerized South Asian audiences, especially with his live mix of classical

and Punjabi morphing beats. He accomplishes this by bringing together two different elements giving the effect of electronic mixing, but using only acoustic means. His rendition, as the background music of the demonstration, will no doubt enhance the beauty of Ikebana.

**NILOFAR  
Andy  
WARHOL  
Husain**  
Husain's vision of inter-

mixing different elements and media is a gift which she shares with noted Pop Art pioneers Andy Warhol and Roy Lichtenstein. When seeing the artwork, one is reminded of his vision of inter-mixing elements and inclusion of surrounding environment in Husain's work.

Warhol's Factory was a hubbub of activities. He brought together disparate elements of society to engage the society-at-large and forced it to deal with issues. This resulted in making strides in the demystification of drag, drugs and sexuality.

Husain, in a similar fashion, has brought a Japanese artform together with Pakistani and Canadian sensibilities.

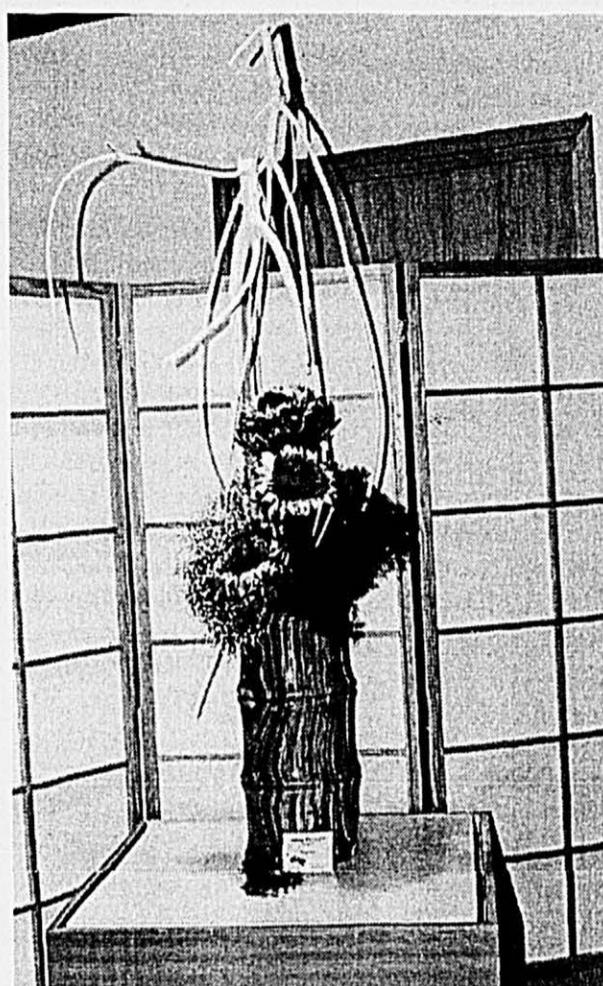
This attempt makes her a pioneer member in the arena of interculturalism. When a Pakistani woman interacts with Japanese art by using Canadian material, she not only encompasses many facets art, but also brings the minds of different people together, thus demystifying difference and making a niche for the deconstruction of xenophobia.

After the Ikebana demonstration, this "Factory" of Husain will also depict the four provinces of Pakistan through provincial and ceremonial attire. Most of the articles of clothing come from Husain's collections of *Boutique Designs Unlimited*. The "Boutique" caters to the South Asian Community of Montréal.

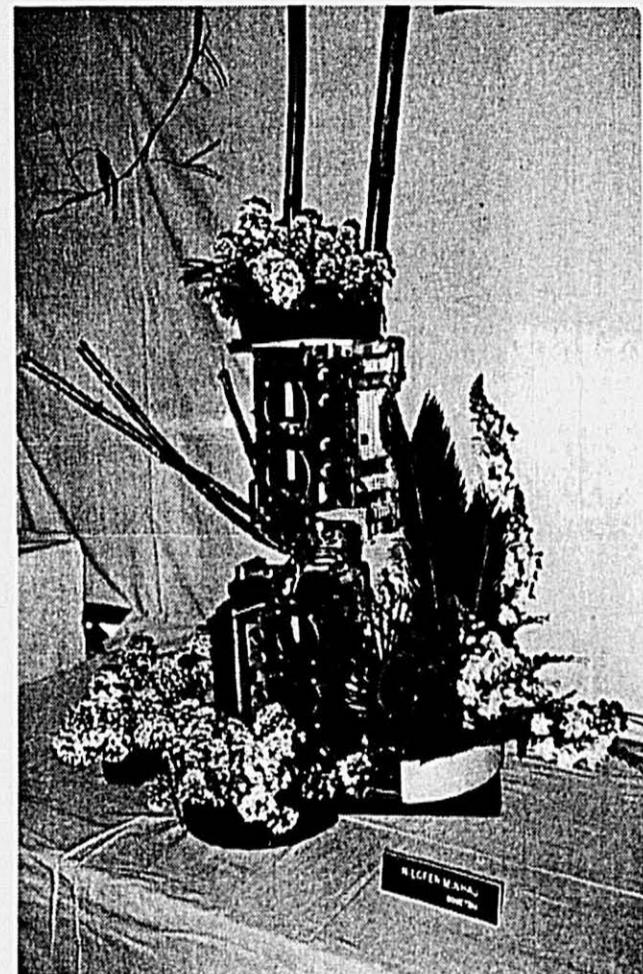
Husain comes out with annual collections in time for pre & post Eid Festival activities. Eid is a Muslim religious tradition which is celebrated with a similar relish and fervor as Christmas. This year, however, Husain is celebrating Eid with a golden panache and the on-going manipulation of art, beauty, and environment.

### "FRIENDSHIP through flowers" BUILDING through community

This show is an expression of Husain's love for people, art and space. It is her passionate endeavor for community-building, successfully employing the Sogetsu



RARE ONYX CONTAINER BROUGHT TOGETHER WITH RARE ARTICHOKE FLOWERS



WARHOL MEETS HUSAIN

School's motto, "Friendship through flowers."

Recounting an occasion in the mid '80's, Husain explains, "Pakistan's relations with India were crumbling and a threat of another war was looming. So I led two delegations to India with an agenda to offer Ikebana demonstrations and perpetuate friendships". Once again, with her extraordinary talent of communication, Husain is bringing diverse cultural backgrounds together in a soiree of artistic harmony, pioneering space-creation, and community-building.



HUSAIN'S ANTIQUE STRUCTURE CONTRASTS THE BUBBLING HAPPINESS OF NATURE

**McGill Daily**

Ikebana in Pakistani Containers & a National-dress Show—A Golden Jubilee Freedom Celebration, Baba'i Hall 4747 Blvd. St. Charles, West Island, October 18, 1997. @ 7:00PM. \$20 includes an Indian dinner. Info. Nilofar Husain 633-7042, Baba'i Hall 696-7694

# Running full circle until the wee hours

September 29, 1997  
11:22pm

Just finished going over my notes of Michael Hoffman's *Full Circle* and *Lieutenant Bezukhov* and still can't find one goddamn nice thing to say about them. Thematically, anyhow.

The character's, or rather characters' plight is described by this passage from *Full Circle*: "you know as well as I do there is simply no activity in this world worthy of an intelligent man. The only honest thing to do is nothing." A philosophy which negates the importance of the contrast between the ideas expressed in a novel and those encountered on the street. Variations on a theme of pretension—the only difference between any of the characters is the degree to which their self love is expressed through their interactions with others. While Ronald, from *Full Circle*, whines openly to his wife, his therapist, and any individual worthy of his assuredly staggering intellect, that to "really" live, is to waste his precious moments of reflection. Adam, of *Lieutenant Bezukhov*, however, sits silently in his study, escaping life through his reading.

literature

September 30, 1997  
12:16am

Had a bagel with cream cheese and jam. While Hoffman tends to beat the reader over the head with his character identity woes, his writing style is such that if he would select better subject matter, he could produce a fairly decent novel. The dialogue flows, the description is reliable and realistic, and one follows the characters from room to room with ease. It is the pause in each room to expound upon the merits of "[sparing] little thought for the outside world, which lesser minds have conspired to call reality", contained within tedious passages of heavy handed self examination, that causes one to stop and light another cigarette.

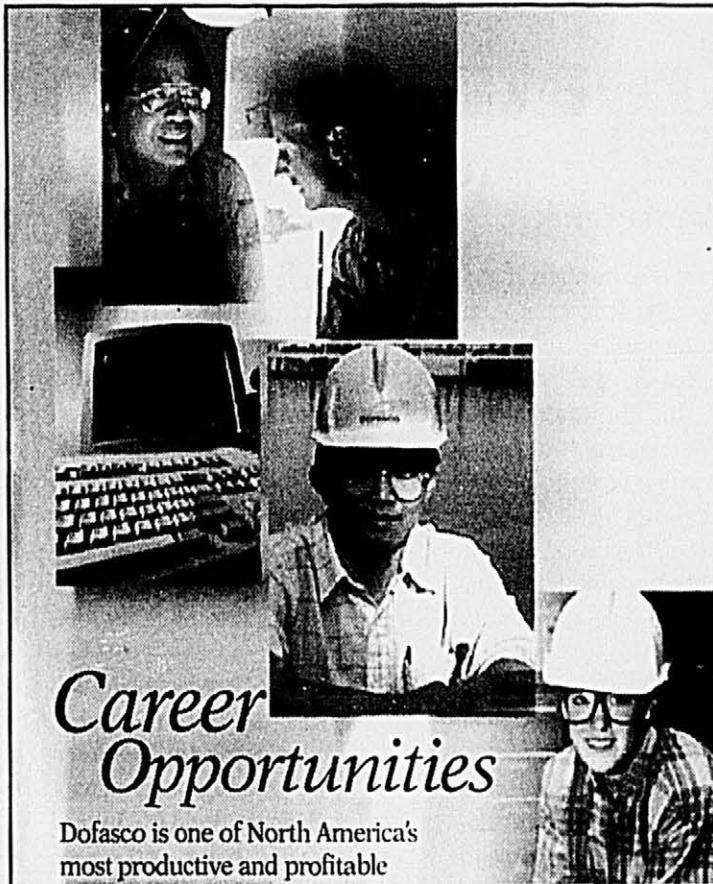
September 30, 1997  
12:39am

Had a cigarette. Some interesting undercurrents in the stories: most notably the propensity for self deprivation and abuse, the potential homosexuality of the main character, and premature grey hair or balding. Each character deprives himself of something: for Ronald it is intellectual freedom, as he begrudgingly agrees to work, though maintaining "a skill is something which must be paid for, and the price is life... I differentiate skills

from knowledge, which is quite another category". For Adam it is actually becoming a Hasidic Jew, as he escapes into the study of the religion but does not attend synagogue. Adam's helplessness interacting with others finds him kissing his cab driver. One of the shorter stories preceding *Full Circle* intimates an attraction between the main character Herman, and his arresting officer: "The young officer watched him, his face suffused with a kind of tender concern". And Herman, Adam, Ronald's therapist and an assortment of secondary characters are balding.

September 30, 1997  
1:03am

A chapbook is a means of expression for the writer whose style or ideas do not fit the profit conscious template of larger publishing houses, which is comprised largely of sex, scandal, and tributes to recently deceased members of the Royal Family. These two were published by The Plowman Printing House of Whitby, Ontario. Upon first reading they are passable, at times entertaining, but while reading them a second time, one identifies with the experience of a character in "How I met my wife", from *Full Circle*: "suddenly she seemed bewildered, as if she had woken up from a trance and couldn't figure out what she was doing there".



## Career Opportunities

Dofasco is one of North America's most productive and profitable steelmakers. Using the latest Basic Oxygen and Electric Arc Steelmaking Processes, we produce a full range of flat rolled steels for our customers in the Automotive, Energy, Pipe and Tube, Appliance, Container, and Steel Distribution Industries.

As a market-driven company, we're committed to exciting strategies for long-term economic growth—which include investment in new technologies and the recruitment of exceptional graduates who can share our vision for the future.

We're offering permanent positions to 1998 graduates in a variety of disciplines, as well as summer employment to students in their final summer before graduation.

We'll be interviewing on your campus soon. Check with your Career Placement Offices for more details.

**DOFASCO**  
Our product is steel. Our strength is people.

## Bottomless

### Soups

If you love Grano's delicious homemade soups... then you'll really love our bottomless soups for just \$4.95

**grano**  
sandwich  
emporium  
3647 St.-Laurent  
840-9000



**Winner (1997)**  
**BEST**  
**SANDWICHES**  
Montreal MIRROR  
Best of Montreal Survey

**fresh food  
done daily.**

## CONTACT LENSES IMMEDIATE DELIVERY

(on most prescriptions)

**FROM \$80**

visual examination, OHIP accepted  
glasses in 24 hrs. on most prescriptions

**1 DAY ACUVUE**  
**Goldstein & Goldstein Optometrists**  
1102 de Maisonneuve W. (between Peel & Stanley)  
844-3997 or 844-3248  
Special consideration given to McGill students & staff

## Queer Issue Dateline

### • Coming out:

Thursday, Oct 16

### • Next meeting:

Tuesday, October 7

### • Deadline for articles:

Friday, October 10

### • Deadline for opinion pieces (about 300 words) and creative submissions (poetry, stories, visual arts):

Friday, October 10

# Creative spaces only for white faces?

## Alternative theatre workshops offer intercultural perspectives

by Verda Cook

Theatre is quite often, if not always, a reflection or a commentary on society. Mainstream theatre workshops in Montréal, and the wider artistic community, represent what they see as society within their productions. Unfortunately, this reality physically ignores visible minorities and neglects issues pertaining to ethnic communities in general. The world, according to what many artistic productions represent, is centered on white European experiences and concerns.

"The reality is that the mainstream simply did not care for the artistic development that was in the country," says Rahul Varma (artistic director for the intercultural theatre workshop Teesri Duniya). "By

### Society that overlooks them? Obstacles for minority actors

The exclusion of ethnic groups from the Arts not only depicts an Aryan-type society, but also generates obstacles for minority players. That is, if mainstream theatres are focused only on representing the issues of the majority, then white actors are sought to fill the principle roles.

Furthermore, often in theatre, and especially in television, visible minorities are needed to play either stereotyped or 'background' characters. For example, Fernando Chien, a Chinese-Canadian actor and McGill student, landed a role in an American TV programme about high school students.

**"So the diversity that is present in Canada is simply not seen on the stage, neither in the form or in the content"**

which I mean it was fixated on Western European theatre, it was fixated on a certain cultural background, and on the presentations that basically spoke of the cultural experiences ... of the dominant communities."

"So the diversity that is present in Canada is simply not seen on the stage, neither in the form or in the content," continues Varma. Although Varma was referring to the year 1981 when Teesri Duniya was created, the problem still persists today.

In effect, through omitting the realities of minorities, a theatre depicts a disconcerting and unrealistic world. In addition to a false view of society, it can be instrumental in constructing a shared perception of society. If only the majority's perspective is written and performed, what are the effects for visible minority audiences confronting a so-

Chien noted that "Minorities don't get into the foreground and that just doesn't represent what's actually going on... As an Asian I have a better chance at getting the Asian role [due to less competition], but we are competing for lower parts and less of them. If I was white, there would be more competition but for more and better roles."

Unfortunately, what constitutes 'the Asian role' is quite often a stereotype. Nancy Delva, artistic director of the Black Theatre Workshop (BTW), states that Black people, within the mainstream, are also frequently type-cast.

"When we talk about accessibility to the theatre scene, we talk about what kinds of roles are out there," says Delva. "We are talking about [the roles of] maids, taxi drivers... A lot of those plays have a lot of those stereotypes when it comes to ethnic minority groups"

### Visible minority theatre workshops

Visible minority theatre workshops have been created to remedy the mainstream exclusion of visible minorities. In Montréal, the two prominent ethnic workshops are the BTW and Teesri Duniya.

The BTW has been in existence since 1972. Its mandate aims to recognize the need to promote Black political, social and historical issues and, through this, cultivate a redefinition of the past, present and future.

Similarly, although it began within the South Asian artistic community, Teesri Duniya has become intercultural in scope. Varma envisioned a workshop where "...actors of all cultural backgrounds shared their space" and which provided "...a stage where interculturalism is the mode of operation."

Another important function of ethnic theatre workshops is to encourage and give training to visible minority players. A chief problem faced by the BTW is that there are not enough Black actors in Montréal. Delva theorizes that many talented, Black artists are avoiding mainstream institutions altogether due to racism. Often they are performing within what the theatre community calls the 'underground'. Although they may be extremely talented, they are not getting the professional training and credentials that are required in both mainstream and alternative theatre.

Both workshops have recognized the importance of forming partnerships and alliances with other visible minority communities in the Arts. A good example of this positive, and powerful, collaboration is the production of *Counter Offense*. Written by Rahul Varma, of Teesri Duniya and co-produced by the BTW *Counter Offense* examines the complex and interconnected issues of racial and gender-based violence,

a subject which is debated within both the South Asian and the Black communities.

Many people within minority communities believe that because of the police force's ongoing record of racially motivated violence, an abused woman who reports her spouse is a traitor to the cause of her community. In essence, the debate centers on whether the injustices of racism should take priority over issues of sexism and gender-based violence.

### Learning from racism

Although the mainstream may continue to discriminate, theatres like Teesri Duniya and BTW do not seem willing to perpetuate the same types of discrimination.

Both theatres are clear that their audience is not just members of their communities but is the larger society in general. This decision is a progression from mainstream's exclusion of visible minorities from their theatre audience. Visible minority theatre workshops are redefining the audiences through a process of inclusion and acceptance. It is not simply a reorganized exclusion. Their definition of the larger

ences. So we did our first English language play in 1987 called *Job Stealer*.

"You have to be careful that you are not playing just for your community, you are playing for the theatre world," emphasizes Delva.

As a result, Teesri Duniya has instituted a 'colour blind casting' policy wherein the role is given to the person who fits it best regardless of what colour the character is supposed to be.

### Theatre as political

In the end, what theatre and other forms of media convey is intensely political. The omission and subordination of visible minorities within productions is a silent statement. The statement being that power still belongs to the majority group.

"I believe that the theatre has to have a social relevance," asserts Varma. "I believe that the good theatre is almost always political. There is a lot more happening in our society and as an artist we are in some way a mirror of our society and in some ways reflect the society. This leads me to say that what we reflect and what we mirror has to be socially relevant. Socio-political rel-

**"Socio-political relevance and artistic quality are two sides of the same coin"**

community is an intercultural audience that includes white and visible minority people. As well, both workshops are expanding linguistically and have translated some of their productions into French.

"We did do our work for almost 3 years in Hindustani," says Varma. "And soon I realized that I'm literally doing the same thing that mainstream was doing except in a different sector:...So I wanted to expand out and one way for me to do this was to take one of the two official languages and expand our audi-

evance and artistic quality are two sides of the same coin."

Ethnic theatre workshops have stepped up to confront and openly question mainstream's lack of proper social representation. However, at the same time they are making creative advancements that are not directly in reaction to the racism in mainstream theatre.

As Varma asserts, "my idea [in creating Teesri Duniya] was not to really make up for what mainstream was not doing, but was to see what we can do irrespective of them."

## The Mad Poetry Cows

by Le'Nise Brothers

Set in the intimate, smoky club Le Cheval Blanc, the revue La Vache Enragee has distinguished itself as one of Montréal's premier venues for underground artists to display their talents. All this in an atmosphere that allows for them to be at ease and relaxed in their performance. Exploring art, poetry, and song, the cabaret series was founded specifically with the intention of giving young artists the opportunity to work and show their talent in a professional venue, as well as bridging the gap between francophone and anglophone art-

ists. The founder of this series, Mitsiko Miller, said that one of the main intentions of the series was to give talented performers, who have not been recognized by Les Francais des Arts, a professional venue which would allow them to publicize and promote their work. The name of the series, La Vache Enragee (The Angry Cow) is an unexpected title which suggests that anything can happen. This is seen further with themes that change monthly from last Sunday's theme of Serie Noire to November's Hawaii 5-0. Mitsiko Miller explained the necessity of these themes, as being "cheesy yet

able to de-mystify and make literature accessible for the average person."

Originating at Bistro 4 three years ago, Miller was approached by the owner and asked to put together a French poetry and performance night, as nothing of the kind had existed at performance events in the Anglo dominated scene. Miller, a poet herself, believed in making poetry available to all, and thus, chose to make it a bilingual event, complete with performers of all varieties. While originally putting together La Vache Enragee, Miller realized that it was currently out of fashion for French and English art-

ists to perform together, however she pushed on despite little support from established media. She explained that they have avoided any coverage on this type of event, because in this world of stereotypes, the media find revues such as La Vache Enragee hard to categorize, and thus, choose to disregard it completely. Without the support of the mainstream media, Mitsiko Miller has looked to the alternative press to help create awareness and show that it is possible for both Anglophone and Francophone artists to work together, without resorting to preconceived notions of one another.

Last year, after a successful 1995-96 season at Bistro 4, Miller decided to move to a different venue, Le Cheval Blanc, this one being larger, while still maintaining an intimate and personal atmosphere.

This month's presentation, Serie Noire, explores the genre of murder-mystery film, novel, and music along the theme of a James Ellroy piece. As expected, the performers were diverse and unusual in their methods. Some of the performers, such as Helene Boissinot, Robbert Fortin, Yves Robitaille and Magali Vaidye are well established within the Montreal poetry scene, while

# New play holds strong political perspectives

## Counter Offence addresses issues of race relations and women's rights

by Erica Lee

**W**ell conceived and executed, Rahul Varma's Counter Offence is a complex, multi-layered story about race, gender, politics, and the way they interact in modern society. When Shapoor, a young Iranian student, is arrested for beating his wife Shazia, allegations of racism and police brutality

myriad of mitigating circumstances. Intrigue builds as Shapoor is found dead, and a conspiracy with wide-ranging social implications surfaces.

Counter Offence's main strength is that it takes an uncompromising look at the motives of each of the characters, and their roles in the fabric of society. In the central role of Shapoor, Cas Anavar portrays a man who commits reprehensible acts of violence against his wife. Yet, he

manages to come across more sympathetically than the Cro-Magnon man image of a wife beater that many people hold. He is consciously trying, though not entirely succeeding, to reconcile the behavior expected of him in North America, with the attitudes towards women instilled in him by his culture's traditions. While acknowledging that Shapoor is clearly in the wrong, the play shows the effect of outside stresses, and culture clashes on his actions.

The role of the police is also pivotal in this drama. They represent the white-dominated power structure in the story. Because of this, their actions and attitudes take on the weight of contemporary society's views on racism and the treatment of minorities. The officer who arrested Shapoor, Guy Gaillard, is a man who doesn't always stop to consider how his words will reflect upon him before he says them—thus he can come across as racially insensitive even though he means no

harm. His stake in the issue of wife abuse is also more personal than that of other officers might be. Gaillard's mother died at the hands of his father, so he is extremely disdainful of wife beaters and this comes across in his treatment of them.

These factors in his background make him an easy target for departmental power plays, as the allegations of police brutality gather steam in the court of public opinion, and action is demanded. His politically conscious boss willingly sacrifices Gaillard's career, making him a scapegoat for all of the police department's race relations failures, when in reality his flaws in that area are only a problem of indelicate language. As the captain notes, in the wake of Parizeau's inflammatory remarks regarding «money and the ethnic vote», any tolerance of even seemingly racist behavior will, in the eyes of the public, give credibility to Moolchand's indictment of the police force.

Perhaps the most interesting and complex character in these dramatic conflicts is Moolchand Misra, the social activist who makes Shapoor his pet cause and the focus of mas-

sive media attention. At first he seems to be interested in the case because he wants to stand up for what's right, but as the plot develops it becomes obvious that he wants only to advance his own interests.

A gains t Shapoor's protests, he starts a smear campaign against Shazia in the press, and swindles his client out of his limited resources. He seems relatively unconcerned with what the young man did to his wife. His main interest be-

comes preying on coloured people's fear of, and white people's guilt over the image of minority mistreatment at the hands of presumably bigoted police officers. As the story progresses, Misra evolves from a respectable, if somewhat annoying, concerned citizen, to a man consumed by his own desires for fame.

Another fascinating aspect of the drama are the feelings of Clarinda Keith, Shazia's advocate, towards the issues of race and gender. As a black person, she is sensitive to the potential for racism within the police force. But as a woman, she is strongly swayed by the plight of her client. Unlike

Moolchand, she is not out to make a name for herself; she cares only for



Shazia's safety and thus thinks that Gaillard's offhand, insensitive remarks are not enough to justify the witch hunt has targeted him.

Counter Offence's ending is analogous to real life, in that it is not definitive. Even though the play has ended, the audience knows that further repercussions would have followed had these events actually occurred. Characters don't necessarily get what they deserve, and further retaliations and responses would surely ensue. According to Counter Offence, justice is not done when «the race card» is simplistically played, and the observer is left with the feeling that we are headed for further unresolved turbulence in the confusing world of race relations.

*Counter Offence* is playing at the Monument-National (1182 St. Laurent, 871-2224) until October 5. Tickets are 15-19\$



fly. The instigator is Moolchand Misra, a minority rights activist who seeks freedom for Shapoor, and publicity for himself. Countering his efforts to ruin the arresting officer's career, is social worker Clarinda Keith, who with her zero tolerance policy on wife abuse, is willing to overlook the possible racist overtones in the treatment of her client's husband. In the play as in life, nothing is ever simple. There are few clear cut rights or wrongs, and a

## Bilingual Bovine Extravaganza comes to Le Cheval Blanc

others are still making a name for themselves.

Although I had attended cabaret events and open mikes before, I was not sure what to expect when I entered Le Cheval Blanc. The venue itself was small yet comfortable. The pre-show music was well in line with the Serie Noire theme, with classics such as the themes from Dragnet, Mission: Impossible, and James Bond setting the tone for the evening's presentations. Although all of the artists were interesting and unique, a few performers really

stood out. One such person was the cabaret singer Angelina Iopaola. With a background band combining a banjo, a bass and drums, she sang about love, life, and fate's hand in both of these. Her deep, sultry voice perfectly complemented the night's theme, as it evoked images of a smoky, mysterious jazz bar à la Casablanca. Another performer who really caught my attention was the comedian/artist Skid More. Although her act was relatively short, her bold, brash, sexual humour immediately gained the attention of

the entire audience. She expressed herself as an empowered female; her performance seemingly attempted to break down any remaining stereotypes of the inner workings of sexual politics in the bedroom. She claims that, "A man with a small penis who wears a large condom, is like someone wearing a bracelet on their finger."

Although the goal of the showing was to eliminate the divide between French and English artists, but I felt as though the show was geared towards those who were

completely fluent in both French and English, which I am not. Consequently, as a mainly English speaker with only high school French background, some of the jokes and little nuances of the performances were lost on me, while I picked up on others. I am well aware that not being fluently bilingual in Montreal can be a detriment at times, and this show made that glaringly obvious.

The mandate of *La Vache Enragee* is "to explore literature and performance in all its dimensions in

order to create new artistic dynamics while bridging the gap between anglophone and francophone artists." I felt that this ideology was achieved through the performances. By bringing in an eclectic mix of comedians, poets and singers, Mitsiko Miller shows that it is possible for a revue as adventurous as this one to succeed, despite the many obstacles that stand in its path.

*La Vache Enragee* can be seen on the last Sunday of every month at Le Cheval Blanc at 809 Ontario East until May 1998.

# The Sound of History

## Leahy bring their Irish heritage to life through music

by Jessica Lim

Just outside a small Ontario town called Lakefield, the Leahy family cultivated the earth during the day and replenished their souls with music at night. As a young family, I imagine them spending their evenings conjuring musical spells in a living room too small to contain their passion, and I suppose they would have had to open a window to allow their songs the freedom of dancing amidst the wilderness.

Now, Leahy is a band comprised of nine of the children with a tenth managing the group. To understand their music, one has to understand their historical background. For a people laden with turmoil and devastation, the Irish have come out singing and dancing. Literally. Irish folk music honours a people who have faced relentless adversities, from the potato famine to slave labour in coal mines. To preserve their identity, the art of passing down heritage through the traditions of folklore, song and dance became a staple in Irish culture, and these traditions have survived the arduous journey across the Atlantic to North America.

"Our music comes from a really deep and long history," says Maria Leahy. "The Irish used music to celebrate... The Irish lifestyle has a lot



to do with the importance of music and dance in Irish culture. Being social is a huge part of the life. Whereas being social in North America is important, it's also a very

capitalistic society. I find that North Americans leave less time to be social."

Leahy's self-titled debut album is solely instrumental, and in a music

society which has become quite sophisticated in its taste, substantial lyrics are almost demanded of musicians. However, as words can sometimes be restrictive to emotional ebb and flow, Maria Leahy contends that it does not concern her that the band chose to concentrate on their music for this first album.

"To have only instrumental songs is not as popular as vocal or lyrical songs," says Leahy. "But we're not out there to fit into a certain mold. And without lyrics, the listeners are free to get out of the music whatever they want without the meaning of words to constrain them."

With their tour which has taken them across North America and Europe, the members of Leahy are subject to the age-old phenomenon of losing the self in an exhaustive schedule of performance dates. And the fact that the Leahy artists are also siblings, the claustrophobic factor may also have an effect. However, according to Maria Leahy, the

effects are all positive.

"It's definitely good having the family on the road with you," contends Leahy. "You've got your whole support system on tour with you. But it's important to have some privacy from your audience too because it's really easy to lose that privacy or sanity being always in the public eye. It's really important to remain balanced and grounded. And when you're going through that downtime it's great to have the family with you to go through it with you."

As children, the Leahys probably never thought their music would strike such a widespread interest within Canadian audiences. But folk music is riding on the resurgence wheel, and Leahy's popularity evidences folk music's claim to the rising end. Perhaps all this interest is merely natural cycles at work, or maybe it's a reaction to the presently electronic driven music industry. Whatever it is, folk festivals are experiencing high ticket sales, and groups like Leahy are traveling worldwide as successful Irish folk bands. Yet, I believe that when all the members of the Leahy family are reunited in Lakefield, a window is still left open.

## Events

### Thursday, October 2

The McGill Black Students' Network will be meeting at 6pm in room B-10 of the Shatner Building.

Montage is having a general meeting in Arts 230, for the time, look on the chalkboards in the lobby of the Arts building

Sections of the AIDS quilt will be on display in Redpath Hall 10:30 am-6:00 pm on October 2 and 3. Opening Ceremonies today at 10:30 am. For more information, call Elana or Carmen at 398-2915.

The McGill Eating Disorder Support Groups is offering: an open group, open to all students 18 years and up in Montréal. There is no need to sign up - just show up every Thursday nights, at 9:10pm, at the Newman Centre (3484 Peel st., between Sherbrooke and Dr. Penfield). All groups are free! For more information, call 398-1050.

### Friday, October 3

An evening of folk music at the Yellow Door featuring Pigeon Hole and Letterbomb, with an open stage to follow. Admission is 3\$ and doors open at 8 pm. 3625 Aylmer, info: Orlee Hauser at 398-6243

Closing Ceremonies for the AIDS quilt display at Redpath Hall, 5:00 pm.

### Saturday, October 4

Folk Rock at the Yellow Door, featuring Raise It!. Admission is 5\$ and doors open at 8pm. 3625 Aylmer, info: Orlee Hauser at 398-6243

### Wednesday, October 8

The Welfare Women's Collective is organizing an information meeting about how women can collectively use their power to work towards social justice. The meeting will take place at 19h at Concordia Women's Centre, 2020 Mackay. For

info. call 499-3013.

The McGill Hellenic Students Association will be having a general assembly in the Shatner Building Room 435 at 18h. Positions available are president, vp internal, social coordinator, yearbook and co-ordinator.

### Ongoing Events

The Sexual Assault Centre of McGill Student's Society offers a number of free, facilitated support groups open to McGill students and the wider Montréal community. Please call the info line 398-2700 for details.

A call for volunteers to get involved in the Classroom Partner Project of Jewish Family Services of the Baron de Hirsch Institute. The Classroom Partner Project provides remedial help in basic academic skills for students in Jewish day schools. Training provided. Call Linda Wexler at 342-0000, local 228.

**The McGill Daily is looking for recruits. If you can report, write, read, draw, sing, dance, or provide us with computer upgrades, then you are our kind of people. Come down to the Daily office (Shatner B-03), and make yourself useful.**

# Prostitution and manipulation, à la française

## Filmmaker Blier runs into trouble with *Mon Homme*

by Julien Lapointe

The prostitute Marie, in the new French film *Mon Homme*, uses sex as a means of self-definition. "Je suis une pute" ("I am a whore") she says at the end, and the male director holds an equally categorical understanding of her sexual identity. The film views female sexuality from a strictly male point of view. But it would be too easy, I think, to simply brush off *Mon Homme* as misogynistic. The director is very much aware that he is only capable of construing on his own limited terms. And the film, somewhat problematically, is about the self-reflexive speculations of a filmmaker who can't escape the ideological construct of his own masculinity.

It would be useful to point out that the writer/director is Bertrand Blier. With a twenty-three year career behind him of satirical sex comedies, he has a penchant for upsetting middle-class values with an often scabrous humour. His films often enact sexual escapades as a subversive mockery of bourgeois étiquette, and his puerile masculine characters are equally expressive of this rebellious attitude. This new film is consistent with his directorial sensibility, and with the subject matter dealt with here, that becomes a drawback.

In *Mon Homme*, Marie is a sexually assertive independent woman who falls in love with a panhandler to whom she offers shelter. She

turns him into her pimp, though her actions have an ironic twist: Marie freely chooses to relinquish her independence, while deciding upon the terms on which this is accomplished. Jeannot, passing from panhandler to smartly dressed pimp, is Marie's tamed and socialized beast. She constructs a new persona for him. And Blier's condescension is that Marie can't help but redefine, as a means of control, this new man in her life.

### Marie, the "Autonomous" Archetype

As an in-joke, Blier casts well known actors (Matthieu Kassovitz, Michel Galabru, Jean-Pierre Léaud) as the majority of Marie's clients. But, for anyone familiar with French cinema, the larger joke is on Marie. Seeing that it is celebrities who benefit from her services, our sympathies are directed at them. The succession of cameos carries a vaudevillian charm, and Marie's encounters become a comic routine. Probably Blier intends it as a pun to show a bunch of famous actors enlisting the services of a prostitute. But in the process of playing the scenes for an easy laugh, Blier excludes the possibility for any social insight as to Marie's profession.

*Mon Homme* depicts Marie as enjoying her work. Prostitution is her turf, and when she lets a man

enter the scene, she stays in control. But the fact remains that Marie represents a woman as envisioned by a man. This is not a necessary flaw in the film's quality, but a determining factor in its conception; one that transpires all too clearly. Frame by frame, Marie's behaviour as a character is an expression of Blier's masculine sensibility. Her assertive sexuality and seductive prowess, her charming personality, her teasing attitude: she's a composite of qualities men have traditionally found attractive, male erotic fantasy being the gist of her self.

This characterization, I think, isn't meant to comment on the nature of Marie's profession. Blier's conception of this woman is narrowly linked to traditional stereotypes of feminine seductiveness. That Marie at times grows caricatural is indicative of Blier's obtrusive bias. Whether Marie is seducing Jeannot or catering to a client's fantasies, she is more an archetype than a fully realized human being. She belongs to the tradition of female characters who exist solely as an embodiment of male desire. Blier, hiding cleverly behind the fact that Marie is a prostitute, refuses to break with the tradition.

### Victims of Jeannot

The principal theme of Blier's film is the constructed nature of

professional identity and its incompatibility with certain types of human character. Jeannot's transition from homeless to pimp becomes an informing comic interlude: With a new set of clothes, he walks confusedly through the streets, ruminating over this prospective life. The actor, Gerard Lavin, has a large, bulky, imposing physique. One of the ironies of the film is that despite his appearance, he's a tranquil and submissive man. It's this temperament which allows him to get dragged so easily into the new job. And it's this temperament which makes him such a poor pimp.

It's typical of Blier's sardonic mindset that Jeannot meets an equally introverted woman and attempts to make her into a prostitute. Named Sanguine, by him, she's intended, in the film, to be an antithesis to the jubilant Marie. Blier's comic touch in these scenes may be at odds with North American sensibilities. That Sanguine's weak-willed personality, and the ensuing troubles she suffers from, invokes no moral commentary from Blier is a little disconcerting. Blier's intentions have always been to shock. And the tone of detachment permeating through the film certainly is disconcerting during the narrative's bleaker moments. Yet for anyone concerned with whatever moral standards Blier affronts, the provocation may seem a little facile.

There is a plot twist near the end which brings into focus the rather disquieting ideology that belongs to *Mon Homme*'s agenda. Sanguine, is shown unexpectedly to be pregnant, because of a new man who has also entered Marie's life. Both women, up to a large extent, find emotional fulfillment with this new character. Although he's clearly a viable alternative to the hapless Jeannot, the film still depicts women who thrive off of their emotional dependence on men. Marie goes a long way from autonomous prostitute to conventional housewife and Blier presents the transition uncritically. Similarly, Sanguine (now back to Sarah)'s life scarcely improves, apart from the fact that she's found a man to stand by, which seems to be the height of her aspirations.

The temporary mess Jeannot makes of Marie and Sanguine is at best a sly little joke. That Blier cares more for his sense of humour than his characters is a disputable, albeit compelling, political and aesthetic philosophy. When he has Jeannot speak the concluding line "women, I'm sorry," you can't help but feel disappointed by the cop-out.

*Mon Homme* shall be playing at various hours for the next month at Cinéma du Parc. The movie is in French, with English subtitles.

# Colouring outside the lines

## The Abya Yala Indigenous bookstore celebrates its second birthday

by Paul Cornett

In such a dynamic and diverse cultural centre as Montréal, acceptance and respect between racial groups can sometimes be difficult to attain. Especially with the predominant language barrier exacerbating racial tensions, the widespread mindset of Montrealers can often be closed and weary. The segregation between racial communities evidences our fragmented society, which, at times, seems like a paint-by-number drawing. But between the thick borders of defined communities exists bookstores such as Abya Yala.

Besides having a wide variety of Spanish, English and French classics, they also carry African-American literature, bestsellers, a selection of used books, and an impressive array of Latin-American literature.

Nearly two years ago, Steven Kaal and his wife Lesvia Vela opened Abya Yala with the vision to make Latin American literature more familiar to Montrealers. Though they do not consider their establishment

to be  
sticky  
a n  
dig-  
enous

bookstore, Kaal explains that "we've been inspired by the first nations' struggles in Latin America and wish to share the wealth of literature that opens the door on a part of the world that has a different history, therefore a different world vision, spirituality and identity."

In celebration of a second year in developing this initial goal, Abya Yala will be holding a musical and

dance celebration on October 12. Encompassing a variety of cultures which parallel those represented in its literary selection, the event will feature artists such as Assas Santana, a Brazilian musician, Carlos Placeres, Los Diamantes.

For many artists, Abya Yala is a long awaited outlet for the expression of their native voice in a North American environment. As author Ana de Pacas explains, "I had to go through much difficulty here in Montréal to be published. Unprofessionalism on the part of the publishing house resulted in me having to call back my book [*Elena Casamalhuapa*] because the publishing house never gave me the opportunity to revise the final copy."

Furthermore, the difficulties she

has faced as an artist extend to her overall experience as a visible minority in Montréal. "I've felt unwelcoming vibes by native Montrealers," says Pacas. "I'm like an eagle whose wings have been clipped... The burden of racism in all its forms has demoralized me, taken away my enthusiasm to learn English or French."

"But, in El Salvador, I would

Between the thick borders of defined communities exists bookstores such as Abya Yala.

never have had the opportunity to write the literature I do now," she continues, "and I've found great satisfaction in fighting the obstacles that life has dealt me."

"I try to defeat timidity through my writing," she declares. "If it were possible, I wish my work could be translated into both French and English so that a wider circulation would enable me to communicate to the world. That is, to simply share the history of my people and the cultural wealth that they bring with them."

For people who have felt a sense of disenchantment with cultural unity within Montréal, the Abya Yala bookstore is an alternative to mainstream literature and provides an ideal space for the development of one's acceptance and awareness.

Abya Yala's music and dance celebration will take place at La Playa, 4459 boul. St Laurent from 6pm to 3am. Tickets available at the door, or at Abya Yala.

**Superhalo***The Cost Of Breathing*  
Turtle Records

On paper, a combination of an electronic/industrial sound, like Nine Inch Nails, and run of the mill alternative rock would seem appealing. Yet when it comes down to the music and sound, the synthesis is often a weak and watered down version of both. Toronto's Superhalo is unfortunately the victim of such a union of two popular sounds and gets caught in the middle between these genres of modern music, while at the same time, it fails to excel on either sides of the spectrum.

Somewhat reminiscent of bands like Filter, or even Republica, who perfect this genre, the songs of Superhalo come off sounding like calmer versions of heavy-metal, equipped with angst ridden lyrics, characteristically techno/industrial drum loops and sci-fi sound effects. On the other hand, it would fit perfectly on a soundtrack to the typical futuristic science-fiction movie filled with time-travel and computer generated virtual reality effects.

The group consists of Wolfgang Webb (vocals and programming), Robin Mason (drums), Kenny Meinzinger (bass), and Tod "the boy racer" (guitars and guitar loops). Their first album entitled *The Cost of Breathing*, does consistently have a solid drum beat to dance to at some club, if one were so inclined, yet, intrinsically their music is mediocre, and even the specific sound

produced by their combination of techno and rock seem to tread on ground already covered.

The foursome's first release consists of blunt and unintelligible lyrics like, "I know you/I love you/I really want to fuck you" from the track "Inertia", and "You last night/it meant nothing/I'm not sure but I think I came/I felt you sucking", from "Inside". Common, blatantly misogynistic sentiments like these, made without any sense of artistry, are difficult to appreciate.

However, one track is noticeably decent in comparison to the others. The first song "Pray" is rock-oriented enough to not be a clumsy attempt at industrial or techno music. Although it probably couldn't make it on its own to become a great song, a fuzzy but catchy melody, guided by the bass line, give the song some direction. A ferocious call and answer chorus, composed of one voice barking commands, and another finally answering, "I don't pray that way", is interesting. Coincidentally, this one song will be featured on the Point North Compilation scheduled for release soon.

The album lacks enough coordination to somehow balance their electronic and early 90's alternative sounds. It can seem cumbersome and difficult to fuse two popular genres, both of which have already seemingly been mastered. At this point of modern music though, the fusing of these sounds could be considered pointless, as this genre itself has never been original, nor widely marketable.

-Yohji Igarashi

**Lili Fatal***Mimi*  
Sony

Some terse castilian guitar starts Lili Fatal's single release *Mimi*, and builds excitement like evening falling on club jet set. A brief pregnant pause follows quickly in to an explosion of light and sound, shaking the disco bunker and signalling the start of the party in earnest. The bottom end accompaniment (par Martin Beaulieu) moves ponderously amongst this frantic activity exactly like an elephant walking in slow motion, vying for load bearing privileges with the concrete abutments. Clearly, this is one of the anthems by which the modern world forgets itself; clearly this is House.

Based on an unstable chemistry amongst its three members and mixer, Lili Fatale have never the less managed a mostly driving single. Its finest moments depend on the flamenco style guitar and a high, clear vocal track delivered charismatic diva and queen of the night Nathalie Courchesne.

The choice of mixer Bruno DeLuca to gear the track for driving

idiot crowds makes a more ambiguous contribution. Mimi shamelessly runs on three speeds program-low medium and catharsis-and kicks through this cycle 3 times in its 4:51 span. Such predictability is a little boring, but perhaps I find this boy scout sing-along pattern ultimately charming because it underscores the disciplined programmation and rapid loops. (courtesy Richard Binette). Or perhaps it's because my mind is such a slipshod, decrepit mess that music which assumes nothing of the listener is received like a codine bon-bon. In either case, this is not the mix aficionado's electronica.

Lili Fatale could show up next in either album form or with an extended *Mimi* groove at local spots. Either would be a much needed test of their stuff, because this well armed but strangely uneven track leaves me as yet unconvinced that they have enough to carry out either.

-Mullen Buss

Thursday, October 2, 1997

**Plum Tree***Predicts the Future*  
(Cinnamon Toast)

While other kids their age were setting their glum poetry to glum music, members of Plum Tree were evidently eyeing less angstful pastures. On a healthy diet of Heavenly, the Softies and early Cheap Trick (I'm guessing here), the band bided their time in clandestine after-school garage practices (again, I'm guessing), waiting to unleash their heady pop concoction on an underappreciative public. The result was 1995's *Mass Teen Fainting*, a debut so filled with verve and spunk, that it would drive even the youngest Hanson to the bottle if he heard it, which is unlikely.

In 1997, angst has played its course, and Plum Tree - no longer adolescents - are poised to fulfill the yearbook designation of "Most Likely To Succeed." While perhaps lacking *Mass Teen Fainting*'s immediacy, the sophomore effort, *Predicts the Future*, is almost as accomplished and equally fun. Again, the sum is greater than the whole of its parts: guitars, bass, drums and voice rarely sound so good

Plum Tree's strength is in knowing how much is enough. This is particularly evident in their guitar solos, which are never extraneous - a restraint even more surprising given guitarist Carla Gillis' alleged affinity for metal. And though the sound has been given a touch more bite, Plum Tree still manage to float like a daydream.

The proof, ultimately, lies in the songs. In "The Game's Over," Plum Tree have written their pop *Guernica*, a work so arresting that it threatens to eclipse the rest of their oeuvre. Or maybe not. But it's a fine tune nonetheless. In fact, the only significant regret concerning *Predicts the Future* is a matter of ill-timing: Plum Tree have created the perfect soundtrack to the summer road trip, the aural after-thought to the vacation you didn't have. But it's a fine album nonetheless.

-Kevin Siu

**Big Wreck***In Loving Memory Of*  
Atlantic Records

immature. The liner notes claim that Big Wreck brings "a fresh edge to the words rock 'n roll" and that the album is a work of "raw energy musicianship ...and unprecedented rock". Unfortunately, little could be further from the truth. The band's

sound can be described as eighties party metal music, in the vein of Jon Bon Jovi (before his reincarnation) and Guns n' Roses. Perhaps Big Wreck is capitalizing on mainstream culture's renewed interest in bad eighties music. If so, they are certainly on the right track, with enlightened lyrics like "no one will ever notice, all your shit is bogus" or "this stick is getting thinner but you'll come out a winner."

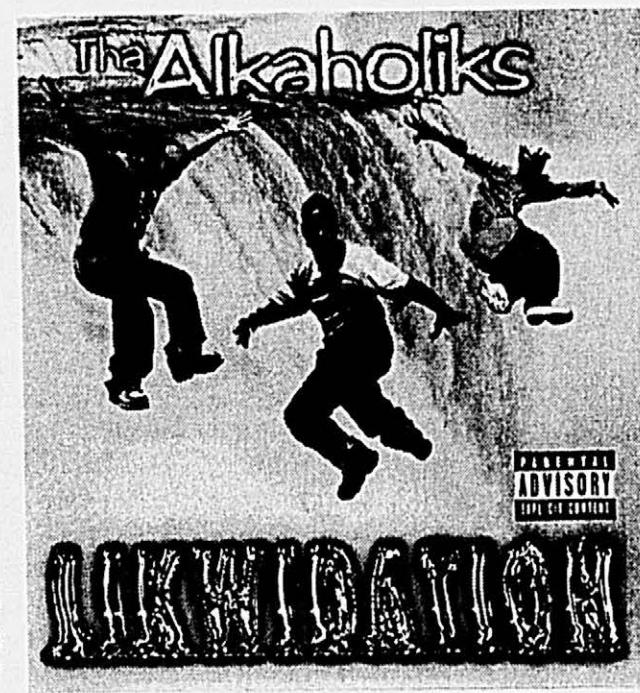
Moreover, the power chord guitar work on tracks like "Look what

I found" are a complete mimicry of early Aerosmith. Atlantic Records was used to be considered a leader in the R&B and Soul genres. Let's hope Big Wreck is not an indication of things to come from this once venerable industry giant.

-Gil Shochat

**Tha Alkaholiks***Likwidation*  
Loud/BMG

Roll out the Kegs baby 'cause tha Alkaholiks are back with more party beats than you can fit in a weekend. J-Ro, Tash and E-Sweift don't pretend to play the game, they are the



game. Not only that, but the boys recruited Nas, LL Cool J and Ol' Dirty Bastard, among others, to make this album a smashing affair.

With their third album,

*Likwidation*, the Alkaholiks bring forth their now-famous stripped-down sound, but this time humor is the tonic of choice. Tracks like "All night," "Pass out," "Captain hook" and the minute long skits that are peppered across the album are sure to make you forget the midterm blahs, if for only an instant. "Funny Style," and "Rockin' with the best" feature addictive choruses that could take the boys to stardom.

For those unfamiliar with the Alkaholiks, the cover art, drinking jokes and immature noises may seem amateur and unprofessional. However, the band, frustrated at having received the popularity that similar rap groups like the Wu-Tang Clan and Bone-Thugs'n'harmony did, broke the rules and made an album that is both silly and stylish, stupid and smart. It is purposely not supposed to attract the attention of mainstream audiences, but that doesn't mean you shouldn't buy it.

-Patrick Moss

## students - cont'd. from page 3

The MDE is ultimately committed to an ideal of free education: a demand which topped off the list presented to the Minister. In the words of Levesque this ideal serves as the distant star which the student movement must aim for.

"We are trying to construct a movement to radicalize students in the province," commented Levesque. "It has to be a militant approach because that is what has worked in the past. The message we are sending to Marois is that we are serious and committed - the tuition freeze is not enough."

Levesque is referring to Marois' announcement last year to freeze tuition for Québec students at its current level until the end of her government's mandate. The decision followed a month-long student strike last fall involving 25 CEGEP's to protest the threat of rising tuitions province-wide.

For Julie Bradet, a Cégep du Vieux Montréal student who participated in the occupation, Marois' track-record reveals a shaky commitment to accessible, quality education. Bradet observed that last year's month long strike forced Marois' hand.

"Marois should have extended her promise to freeze tuition," she said. "Right now her promise is temporary, and it only applies to Québec students - she is not committed to an ideal of education for all."

The differential tuition fee formula which requires out-of-province students to pay more than Québec students was criticized as a thinly guised tactic to divide the student movement along regional and linguistic lines. The occupation yesterday, however, was planned and implemented primarily by CEGEP students.

As the only McGill student participating in the occupation, Chris Scott suggests that Anglophone university students should pay close

attention to the CEGEP student movement. "Unfortunately English-speaking activists are not as vocal," he points out. "What the CEGEPs have shown us is that the government does listen to pressure. Right now they are speaking for us - and we are the ones being discriminated against."

According to Erin Runions, Québec Chairperson for the Canadian Federation of Students (CFS), McGill students will soon have a chance to make their voices heard. An upcoming protest is intended to fall into the larger scheme of dissidence opposing Maurois' policies. CFS recently endorsed Plan G: a non-violent active resistance planned for November 3. The action will involve the occupation of Complex G, the provincial government buildings in Québec City, to oppose poverty, neoliberalism and globalization. A list of demands will be presented to the PQ calling for diverse reforms including a demand for accessible education.

"It's a good idea to participate in actions like the occupation because it fits into a larger movement," commented Runions. "It's important that people feel comfortable with this type of resistance."

CFS will be organizing a McGill affinity group in preparation for the action and arranging bus transportation for students interested in supporting the blockade.

For Scott, the occupation is a crucial step forward. "We're not doing this because we're disillusioned. We know what we want: an economy that makes sense and a society where people all have a right to an education. But the longer we wait, the harder it will be to fight back."

Anyone interested in getting involved with the McGill Affinity group for Plan G should call the Canadian Federation of Students at 398-1600.

## daily classifieds

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students & Staff (with valid ID): \$4.65 per day, 3 or more consecutive days, \$4.10 per day. General Public: \$5.90 per day, or \$4.95 per day for 3 or more consecutive days. Extra charges may apply, prices include applicable GST or PST. Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

### MOVERS / STORAGE

**Moving/Storage.** Closed van or truck. Local & long distance. Ott-Tor-Van-NY-Fla-7 days, 24 hours, low rates. Steve 735-8148.

### HELP WANTED

**Subjects Needed:** Women studying at McGill for next 2 years to participate in Research study on "Persistent Human Papilloma Virus." Virus is linked with development of cervical cancer in some women. Financial incentive offered. For info, call: Gail Kelsall, Research Nurse, 398-2915/6926 e-mail: gaik@oncology.lan.mcgill.ca.

**Earn \$100-\$200/day** Master School of Bartending - bartending & table service. Complete placement agency. Leaders in the hospitality industry for 15 yrs. McGill rate 849-2828.

**Group Leader Needed**  
For Dawson Israel Semester Program, January 7 to May 26, 1998. Qualifications: Experience in working with youth; previous visit to Israel; knowledge of Hebrew. Contact Dawson College 931-8731, N. Parry local 1473 or 486-2076.

### WORDPROCESSING/TYPING

**Success To All Students**  
WordPerfect Term papers, resumes, applications, transcription of tapes. Editing of grammar. 28 years experience. \$1.50/D.S.P. 7 Days/week. Campus/Peel/Sherbrooke. Paulette 288-9638

**Word-processing, term-papers, theses** reports, etc. WordPerfect 5.1. Laser printer. Fast, professional service. Close to McGill. Brigitte 282-0301.

### FOR SALE

**Windsurfer like new.** Sail, mast, boom and accessories included. reason for sale: moving out of country. Used only twice, paid \$600, asking \$150. 735-0559.

**Samsung Note Master 386s/25Mhz** - 4 meg RAM, Hard disc 85 Meg, go-80- MS DOS 5.0 outside extra Modem 14.4 Robotic. Incl. Windows 3.1 etc, weight 2.5 kgs. Private phone 514.457.2765 \$450 or best.

### LESSONS / COURSES

**Come and practice your French with francophones.** Bilingual Club Half and Half. Tel 465-9128.

**Art Courses**  
Pottery, sculpture, painting, drawing, live model, free studio time. 460 St. Catherine W. #502 Metro McGill 879-9694.

### MISCELLANEOUS

**Mt. Tremblant:** Ski club. Discount tickets available to members. \$12.00 off daily price. Call before Oct. 7. Chantal 935-6222

**THE DAILY**

**FRIEDMAN & FRIEDMAN**  
Chartered Accountants - Comptables agréés



8000 Decarie Blvd., Suite 500, Montréal, Québec H4P 2S4  
Tél.: (514) 731-7901 Fax: (514) 731-2923

## Are you suffering from "Athletes Foot?"

Men and women with Athletes Foot with itching are needed for participation in a pharmaceutical study. (Pregnant women or nursing mothers need not apply)

**It is simple.** You must be 18 years or older and only a minimal time commitment is required.

**Good news!** Students taking part in the study will be compensated for their participation.

The last recruitment date is Monday, October 6, 1997 4:00-7:00 pm

In the McGill Athletics Department, Lobby.

If further information is required please call the McGill Sport Medicine Clinic at

398-7007

**THE DAILY**

advertising: 398-6790

## THE 1997 MARRETT SEMINAR SERIES ON TERRORISM AND POLITICAL VIOLENCE

### "From Violence to Peace: Demobilization, Demilitarization, and the Termination of Civil Conflict"

Monday October 6, 2:30-4:00

Nicole Ball, Senior Researcher, Overseas Development Council

"Reforming the Security Sector after Civil Conflict: The Role of International Donors"

Arts Council Room (Arts 160), McGill University

Thursday, October 9, 2:30-4:00

David Malone, Department of International Affairs and International Trade

"Demilitarization and Peacebuilding in Haiti"

Leacock 232, McGill University

For more information, look up the Marrett Seminar Series' website:

<http://www.arts.mcgill.ca/programs/polisci/marrett1.html>

**THE DAILY**  
advertising: 398-6790  
SINCE 1911

# The Best Deal in Student Travel ...

VIA Rail™ has always been the best deal in student travel — with comfort, convenience, and service **PLUS 40% off any economy seat, anywhere, any time when you show your ISIC.** It's no wonder thousands of Canadian students are taking the train.

Well, that deal ...



**school**

## ... just got better!



### Here are Some Sample Fares

FROM MONTREAL TO	Student Fare (one way)	VIA 6 Pak (one trip)	Total 6 Pak Savings (on six trips)
Toronto	\$ 55.64	\$ 47.08	\$ 51.36
Ottawa	25.07	21.65	20.52
Kingston	34.19	28.49	34.20
London	72.93	60.40	75.18
Quebec City	30.77	26.21	27.36
Windsor	86.61	72.93	82.08

The above prices include taxes, a discount of 40% off the regular VIA economy fare for the "Student Fare", and 50% off for the "6 Pak" based on a 6 trip purchase. A valid ISIC is required. Fares are subject to change without notice and certain restrictions may apply.



ISIC stands for the International Student Identity Card and is issued at select VIA Rail stations and student travel agencies.

It's called the VIA 6 Pak.™ You will **SAVE 50%**

when you buy 6 trips (3 round-trips) between the same

2 places (say, home and school) and show your ISIC.

**PLUS**, for a limited time, with your VIA 6 Pak, you will

get a **FREE 15 minute long distance offer along**

with 6 other great deals on food, clothing, music, and

more ... including awesome savings on the popular

CANRAILPASS. For complete details contact your near-

est travel agent or **VIA Rail**.

**home**

available at



989-2626

Study hard, party smart, take the train.



# McKinsey & Company

## Business analysts and pre-associate positions

Annual presentation

Thursday, October 9, 1997 at 5:00 p.m..

Main Ballroom, Faculty Club

(Please RSVP before October 6 to Jocelyne Younan)

### Who we are?

McKinsey & Company is an international management consulting firm with over 3,650 professionals in 39 countries worldwide. McKinsey is guided by a dual mission: to help leading organizations make lasting and substantial improvements in their performance and to build a firm that is able to attract, develop, motivate, excite, and retain exceptional people.

### What we do?

McKinsey approaches assignments, solves problems and develops recommendations from the cross-functional perspective of a chief executive. While much of our work focuses on long-term strategy issues such as growth and diversification, we also help clients improve short-term performance. Some examples include turning around a decline in profits, developing market strategies, redesigning organizational structures and systems, cutting operating costs, and increasing productivity. We also do extensive work in major functional areas such as finance, sales, manufacturing, distribution, and information technology.

### Opportunities for undergraduates about to receive degrees

McKinsey recruits qualified individuals with undergraduate degrees to work as members of our consulting teams. This apprenticeship experience affords individuals with little or no business background an opportunity to develop new skills and to become familiar with many aspects of management and leadership. Thus, the position can be either a stepping stone to a consulting career at McKinsey or a broadening experience for other careers.

### Is McKinsey for you?

Successful business analysts and pre-associates come from all academic disciplines. Much is expected of them — practical application of their intelligence, maturity beyond their years, and some very hard work. Accordingly, the positions are suitable for highly motivated people with outstanding academic credentials and a strong record of extracurricular activity and leadership. Equally important are the relevant personal qualities: resourcefulness, responsibility, tenacity, independence, energy, self-confidence.

Amsterdam  
Atlanta  
Barcelona  
Bangkok  
Beijing  
Berlin  
Bogota  
Boston  
Brussels  
Budapest  
Buenos Aires  
Cancun  
Charlottesville  
Chicago  
Cleveland  
Cologne  
Copenhagen  
Dallas  
Djakarta  
Dublin  
Dusseldorf  
Frankfurt  
Geneva  
Gothenburg  
Hamburg  
Helsinki  
Hong Kong  
Houston  
Istanbul  
Johannesburg  
Kuala Lumpur  
Lisbon  
London  
Los Angeles  
Luxembourg  
Madrid  
Mumbai  
Melbourne  
Mexico  
Miami  
Milan  
Minneapolis  
Montreal  
Montreal  
Moscow  
Munich  
New Delhi  
New Jersey  
New York  
Osaka  
Oslo  
Paris  
Perth  
Pittsburgh  
Prague  
Rome  
San Francisco  
Sao Paulo  
Seoul  
Shanghai  
Silicon Valley  
Stamford  
Stockholm  
St. Petersburg  
Suttgart  
Sydney  
Taipei  
Tokyo  
Toronto  
Warsaw  
Vienna  
Washington, D.C.  
Zurich